

Faculty of Music
University of Toronto

Thursday evening series

EARLY MUSIC QUARTET

(STUDIO DER FRUEHEN MUSIK FROM MUNICH)

Andrea Von Ramm, *Mezzo-Soprano*
Richard Levitt, *Countertenor*
Sterling Jones, *Strings*
Thomas Binkley, *Winds*

Instruments: Lyra, rebec, vielle, chitarra saracenica,
lute, bladderpipe, sackbutt, crumhorns,
viols and organetto

Early Music of Spain

December 9th, 1971
Concert Hall, Edward Johnson Building
8:30 p.m.

PROGRAM

The present program is a trip through several cultural centers of Spain. The rich history of that country makes it difficult to select stopping places, for until the 16th century Spain was a collection of differing languages, religions, and indeed countries. We shall begin in the North-west, in Galicia, where the language was similar to Portuguese, and where the pre-Arabic heritage was strongest. From the coastal town of Vigo, we go to Burgos in the Castile, to Campeador — the home of El Cid — and one of the larger towns on the pilgrim road to Santiago de Compostela. Here is the monastery of Las Huelgas, a 12th-century institution still in operation today, with buildings of mixed architectural style — Arabic, French and German. From there, we visit another Castilian city, once the seat of government, Segovia, which was considered a resort in Roman times. The 11th-century cathedral was rebuilt in the 1520's, and it is the library of this cathedral which catches our interest. The next stop is Granada, the last stronghold of the Arabs, and the focal point of a struggle which lasted over 700 years to make Spain a Christian nation. From Granada, we go to the present-day wine center, Jeréz de la Frontera, with its flat fields of grapes, its sun, and its church of St. Magdalena. At last we stop at the residence of the famous Dukes of Alba.

Vigo

The Songs of Martim Codax (13th Century)

The Galician poet Martim Codax wrote a set of seven poems in the style of the *Cantigas de Amigo*, which survive with music as the sole example of its kind.

Ondas do mar de Vigo

Waves from the sea at Vigo, should you see the one for whom I care, help that God will end our separation.

Mandad ei comigo

When my friend returns alive, I will go to the Holy Virgin in Vigo.

Mia yrmana fremosa treides de grado

We went with my sister to the church in Vigo, and my mother came, and we watched the waves.

Ay deus se sad ora meu amado

If my friend knew how alone I feel in Vigo, how I cry for love . . .

Quantas sebeded d'amor

My friend, you should know how much I wish to see you at the sea in Vigo where we once swam through the waves.

Eno sagrado en Vigo

In the holy place in Vigo lies the body of him who never will be my love.

Y ondas que eu vin veerseme

Waves that I see coming, can you tell me why my friend is late?

Burgos

The Monastery of Las Huelgas (14th Century)

The monastery of Las Huelgas preserved a musical tradition similar to the so-called Paris School well into the 14th century. In general, the style employed consists of ways of relating musical lines to each other. There are three basic types: the *organum* presents a free, melismatic line against a series of sustained tones. The *conductus* permits all voices to move nearly together, with insochronous reading of the text for maximum comprehension. To this style belongs also

the polyphonic *sequence* (also called *prosa*), which differs from the foregoing only in the organization of the text which requires the repetition of the musical sections. The motet contains more than one text sung at the same time, often in different languages (*macaronic*). The lowest voice is isorhythmic (repetition of a short rhythmic formula). A three-part motet therefore has three distinct events going on at the same time, making complete comprehension on one hearing impossible.

Benedicamus Domino (Organum)

The closing benediction of the Mass.

Crucifigat omnes (Conductus)

What shame to us all that Christ's grave is plundered by a foreign folk!

Surrexit de tumulo (Conductus)

He is arisen from the grave!

O quam sanctum (Motet)

A love song in French and a religious song in Latin for the two texts.

Segovia (15th Century)

The Chapter Library of the Cathedral in Segovia possesses a manuscript containing the mixed French, Flemish and Spanish repertories current in Spanish musical institutions during the late 15th century. Here we find both simple and complicated polyphony, popular, serious, sacred and secular themes.

Nunca fue pena mayor

Johannes Wede

Never was there greater pain . . .

De tous biens plaine

after Hayne Van Ghizighem

An instrumental version of the Burgundian rondeau.

Peligroso pensamiento

Francisco de la Torre

It is a dangerous thought that I am discontented by your absence.

Waer is hij nu?

Anonymous

Where is he now who pains my heart?

Ic draghe di mutze clutze

Jacob Obrecht

INTERMISSION

Granada

The last Moorish settlement in Iberica was that of Granada, and for the generation of the turn of the century, Granada was synonymous with the Moorish kingdom and symbolical of the long struggle between the Christians and the Moors. Thus in the *Romance* poetry, it is a subject often considered.

Ricercada: Pass e mezzo anticho

Diego Ortiz

Instrumental

Da antiquera sale un Moro

Morales, arr. Miguel Fuenllana

From the town of Antequera the old Moor rides out, with a letter in his hand written in blood, to tell the King in Granada of the siege.

Tiento

Luis Narvaes

Instrumental piece

Paseabase el rey Moro

Luis Narvaes

As the Moorish king went through the streets of Granada, he heard the news of the fall of the Alhambra.

Tiento*Luis Milan*

Instrumental piece

La mañana de San Juan*Enrique Valderrabano*

On the morning of St. John, the Moorish king in Granada was brought the news of the fall of Antiquera. With 2,000 men he rode out and defeated Don Fernando!

Ricercada: Pass a mezzo moderno*Diego Ortiz*

Instrumental piece

Xeréz

Xeréz is well known today for its fortified wines (Xeréz — Jerez — Sherry). Earlier, it was an important border town separating Christian from Moslem Spain. One 16th-century manuscript has survived which formerly belonged to a monastery (connected to the church of St. Magdalena).

Fertiliza tu vega*Anonymous*

Make fertile your meadow, for God may descend to gather flowers of many colors.

Ricercada*Diego Ortiz*

Instrumental piece

Claros y frescos rios*Anonymous*

"Clear, fresh streams, solitary mountains, and all of nature, hear my anguished voice!" (Text: Boscán)

Ricercada*Diego Ortiz*

Instrumental piece

Pues que no*Gines de Moration*

Inasmuch as I cannot forget you — go to hell!

Alba de Tormes

The residence of the Dukes of Alba enjoyed a rich musical tradition, partly preserved in one of the largest cancioneros in existence. Very closely associated with the cultural climate of this residence was the humanistic spirit of artistic participation in folk and popular art. The following is a selection of artistic settings of folk or popular songs.

Tan buen ganadico*Juan del Encina*

A pastoral love text with music in 5/4 time!

Ay triste que venga*Juan del Encina*

A stereotype story of the shepherd who returns from the village in love.

De la dulce enemiga*Gabriel, El Musico*

A translation and gloss of the poem of Serafino dell'Aquila, about the sweet enemy, who should feel the pain rather than speak about it.

Rodrigo Martinez*Anonymous*

A cosaute about a gooseherd who would have cows. The music is a fragment.

Dale si le das*Anonymous*

An amusing textual game in which a line seems to conclude with one word but is changed to another word. "Maid from Logroño, show me what you can . . ."

Next Thursday Evening Series — January 13th

Paul Kuentz Chamber Orchestra of Paris